

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

MEETING OF THE COMMISSION OF FINE ARTS

20 November 1997

AM 10:00 CONVENE, 441 F Street, N.W., Washington, D.C.20001

I. ADMINISTRATION

A. Approval of minutes:

18 September 1997

B. Date of next meeting:

18 December 1997

C. Draft schedule of meetings for 1998.

D. Confirmation of October 1997 OG and SL Appendices.

E. Formalization of procedures between the Commission, the Historic Preservation Review Board, and the D.C. Permit Office.

F. Introduction of new staff member, Faith Womack.

II. SUBMISSION AND REVIEWS

A. Department of State

1. CFA 20/NOV/97-1, Chancery for the Government of Malaysia. International Center, Lot 17 (formerly Lots 16 and 17). Conceptual.
2. CFA 20/NOV/97-2, Chancery for the Government of Ethiopia. International Center, Lot 5. Final design documents. (Previous: CFA 19/JUN/97-3.)

II. SUBMISSIONS AND REVIEWS continued, 20 November 1997

3. CFA 20/NOV/97-3, Chancery for the Government of the United Arab Emirates. International Center, Lot 19. Final design documents. (Previous: CFA 19/JUN/97-5.)

B. General Services Administration

CFA 20/NOV/97-4, Madison/Cosmos/Tayloe Complex. Madison Place on Lafayette Square. Renovation and alterations. Design.

C. Department of the Navy, Chesapeake Division

CFA 20/NOV/97-5, Residence of the Vice President. Observatory Circle/Massachusetts Avenue.

1. Installation of an interactive analemmatic sundial.
2. Relocation of outdoor chiller unit vault. (Previous: CFA 19/JAN/95-3.)

D. Smithsonian Institution

CFA 20/NOV/97-6, Museum of American Art/Old Patent Office Building. Handicapped access ramp to G Street entrance. Design.

E. Department of the Treasury, U.S. Mint

CFA 20/NOV/97-7, Congressional gold medal to Ecumenical Patriarch Bartholomew. Designs.

F. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

- a. O.G. 97-147 & 148, Phillips School development. 2735 Olive Street/2706 N Street, N.W. Master plan, renovation of school building, and new townhouse complex. Conceptual.
- b. Appendix I.

II. SUBMISSIONS AND REVIEWS continued, 20 November 1997

2. Shipstead-Luce Act

- a. S.L. 98-1, 2519 Connecticut Avenue, N.W., between Calvert Street and Rock Creek Park. New building complex. Conceptual.
- b. S.L. 98-7, 400 12th Street, S.W., on Maryland Avenue east of the Portals development. New office building. Conceptual.
- c. S.L. 98-9, 1715 North Portal Street, N.W. New residence. Conceptual.
- d. S.L. 98-10, 1111 Pennsylvania Avenue, N.W. The Presidential Building. Renovation and new facades. Permit. (Previous: S.L. 95-64.)
- e. Appendix II.

G. National Park Service/National Japanese American Memorial Foundation

CFA 20/NOV/97-8, National Japanese American Memorial. Louisiana Avenue between New Jersey Avenue and D Street, N.W. Design development. (Previous: CFA 18/SEP/97-1.)

H. National Park Service

CFA 20/NOV/97-9, Washington Monument. Scaffold design for restoration program.

III. INSPECTION

Freer Gallery of Art - Inspection of objects proposed for acquisition.

OLD GEORGETOWN SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-130	3077 M Street, N.W.	Alterations to
HPA. 97-334	3067 M Street LLC	storefront -
	Pottery Barn	- conceptual

ACTION: No objection to concept design for proposed alterations to approved storefront design as shown in supplemental drawings received and dated 6 November 1997. See previous Action (O.G. 97-75). Submit working drawings with permit application for review by the Commission when ready. Submit separate permit application for proposed signs.

O.G. 97-140	3259 Prospect Street, N.W.	Asphalt paving of
HPA. 97-372	(Potomac Street, N.W.)	private alley
	Dirck T. Holscher et al.	- permit

ACTION: Returned without Action. Case was withdrawn at the request of the applicant.

O.G. 97-142	3233-3235 M Street, N.W.	Additions and
HPA. 97-375	3235 M St. LLC	alterations
	Commercial	- conceptual

ACTION: No objection to concept design for proposed alterations and additions to existing structures as shown in supplemental drawings received and dated 10 November 1997. Note that provision will be made for the planting of in-ground trees at the rear of the project site and that a separate razing application will be submitted for 3235 M Street. Submit working drawings with permit application for review by the Commission when ready.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-151	3124 P Street, N.W.	Addition of
HPA. 97-392	Elisabeth Porter	rear porch
	Residence	- permit

ACTION: No objection to issuance of permit for proposed porch now under construction. Note that the porch is an extension of an addition previously approved for the adjacent residence (see case O.G. 97-42: 3122 P Street) and that the two properties have been recently combined as one lot.

O.G. 97-152	1683 34th Street, N.W.	Alterations to
HPA. 98-6	Tom and Sherry Johnston	roof for dormers
	Residence	- permit

ACTION: No objection to issuance of permit for proposed alterations to roof, including raising the roof ridge by two feet, adding a pair of dormer windows at the street front, and creating access to a new roof deck at the rear. Working drawings conform to approved concept. See previous Action (O.G. 97-11).

O.G. 98-4	1415 29th Street, N.W.	Rear one-story
HPA. 98-15	Bernard and Alison Wood	addition -
	Residence	conceptual

ACTION: No objection to concept design for proposed one-story rear addition. Submit working drawings with permit application for review by the Commission when ready.

O.G. 98-6	1077 31st Street, N.W.	Alterations to
HPA. 98-17	ZDF German Television	window for new
	Adams National Bank	ATM - conceptual

ACTION: Recommend **AGAINST** concept of ATM installation at this location. As one of the most significant historic structures on M Street, the character of the building would be altered to its detriment by the proposal. In addition, the introduction of ATM machine use in this location would further restrict pedestrian flow on an already narrow sidewalk.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 98-7	3102 P Street, N.W.	Alterations to
HPA. 98-18	Mr. and Mrs. David Roll Residence	rear deck railing - permit

ACTION: No objection to issuance of permit for proposed alterations to rear roof deck as shown in supplemental drawings received and dated 10 November 1997. Supplemental drawings indicate a simplified wood picket railing over wood panels designed to conceal the air space between the decking and the slope of the roof.

O.G. 98-8	3513 N Street, N.W.	Alterations and
HPA. 98-19	Holy Trinity Catholic Church	addition - design development - conceptual

ACTION: No objection to concept design as developed for proposed alterations and addition to the parish hall PROVIDED that the original windows of the parish hall are restored rather than replaced and that the exterior material for the proposed penthouse screen wall at the addition is changed from slate to sheet metal to match the material used elsewhere in the proposed new work. Submit working drawings with permit application for review by the Commission when ready. Submit separate razing application for existing structures to be removed in coordination with proposed new work.

O.G. 98-10	2929 N Street, N.W.	Parking on side
HPA. 98-21	Hartman Cox Architects Edes Home/residence	yard off alley - conceptual

ACTION: No objection to general concept for proposed side yard parking terrace with access from rear alley. Configuration of parking, retaining walls, surface treatment, landscaping and property line wall requires further study. Resubmit for concept development review.

STATUS REPORT

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-93	3333 P Street, N.W.	Addition of
HPA. 97-230	Thomas Rutherford	third floor
	Residence	- conceptual

STATUS: Postponed until Old Georgetown Board meeting 4
December 1997 for further review at the request of the
applicant.

O.G. 98-3	1564 Wisconsin Avenue, N.W.	Sign -
HPA. 98-11	1564 Corporation	existing
	Siberia Restaurant & Bar	- permit

STATUS: Postponed until Old Georgetown Board meeting 4
December 1997 for further review at the written request of the
applicant.

O.G. 98-9	3210 R Street, N.W.	Rear additions
HPA. 98-20	Horse and Thorpe Architects	of conservatory
	Residence	and porch -
		conceptual

STATUS: Postponed until Old Georgetown Board meeting 4
December 1997 at the written request of applicant.

SHIPSTEAD-LUCE SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 97-70 HPA. 97-403	1445 New York Avenue, N.W. Crestar Bank Bank headquarters	Gilding of cupola and new patination of copper elements - permit

ACTION: Recommend **AGAINST** issuance of permit for proposed gilding of copper clad cupola, finial, weathervane and elements of the clock on the corner turret, and to new patination of existing copper elements throughout this Registered National Landmark building as incompatible with its historic character.

S.L. 98-3 HPA. 98-3	740 15th Street, N.W. James O. Broadhead American Bar Association	Signs - permit
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ACTION: No objection to issuance of permit for proposed sign over window opening on H Street made of 12 inch high pin-mounted letters reading "American Bar Association" ONLY. Second sign proposed for frieze above monumental columns is not appropriate as building has more than one occupant, and therefore is not approved.

S.L. 98-11 HPA. 98-50	2331 Calvert Street, N.W. Steve Cohen Washington Park Gourmet	Enclosed sidewalk cafe - conceptual
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ACTION: No objection to concept of proposed sidewalk cafe covered with a canvas canopy, with brick piers, metal railings and in-ground planting beds as shown in supplemental drawings received and dated 24 November 1997. Supplemental drawings indicate reduced length of covered cafe to maintain existing plant materials between this and adjacent sidewalk cafe.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 98-13	3100 Whitehaven Street, N.W.	Alteration
HPA. 98-42	Trustees for Harvard University and addition Center for Hellenic Studies	- permit
	Houses "C" and "D"	

ACTION: No objection to issuance of permit for proposed alterations and additions to house "C" and "D". Working drawings conform to approved concept. Revisions to the design of the addition to house "D" are an improvement over the original concept. See previous Actions (S.L. 96-40 and 97-33).

S.L. 98-14	3100 Whitehaven Street, N.W.	Alterations
HPA. 98-43	Trustees for Harvard University and addition Center for Hellenic Studies	- permit
	Administration Building	

ACTION: No objection to issuance of permit for proposed alterations and additions to administration building, including new landscaping. Working drawings conform to approved concept and recommendations. See previous Action (S.L. 96-40).

S.L. 98-15	3100 Whitehaven Street, N.W.	Second floor
HPA. 98-44	Trustees for Harvard University addition Center for Hellenic Studies	- permit
	Director's Residence	

ACTION: No objection to issuance of permit for proposed second floor addition over garage wing of the Director's residence. Working drawings conform to approved concept and recommendations. Revisions to the design have simplified the addition and made it more compatible with the existing structure. See previous Action (S.L. 96-40).

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 98-16	1001 Pennsylvania Avenue, NW	Alterations and
HPA. 98-40	Citibank	signs - permit

ACTION: No objection to issuance of permit for proposed replacement of front door, installation within the existing bay windows of four internally-illuminated sign boxes reading "Citibank", and sign over entrance door.

S.L. 97-17	450 5th Street, N.W.	Alterations to
HPA. 98-67	Raymond Brophy	storefront
	Wall Street Deli	- permit

ACTION: No objection to issuance of permit for proposed alterations to storefront for the Wall Street Deli at the Judiciary Plaza building which include relocation of existing entrance doors and transom sign to window opening and existing window glazing to former entrance.

STATUS REPORT

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 98-7	633 Indiana Avenue, N.W.	New window
HPA. 98-16	Indiana Avenue Assoc. Office Building	openings - permit

STATUS: On HOLD for further review at the request of applicant.

ADDENDUM

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 97-70 HPA. 97-403	1445 New York Avenue, N.W. Crestar Bank Bank headquarters	Gilding of cupola and new patination of copper elements - permit

ACTION: No objection to issuance of permit for proposed new patination of existing copper clad cupola and other copper elements throughout this Registered National Landmark building. Applicant has agreed to gild copper finial, weathervane and elements of the clock on the corner turret ONLY.

S.L. 98-3 HPA. 98-3	740 15th Street, N.W. James O. Broadhead American Bar Association	Signs - permit
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ACTION: No objection to issuance of permit for proposed sign over window opening on H Street made of 12 inch high pin-mounted letters reading "American Bar Association" and for proposed sign for frieze above monumental columns reading "American Bar Association Building" as shown in supplemental drawings received and dated __ December 1997.

S.L. 98-12	400 12th Street, S.W. 400 Twelfth Street, L.L.C. New office building	Excavation and foundation work - permit
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ACTION: No objection to issuance of permit for proposed excavation and construction of new foundation work related to proposed office building. New building received concept approval at the Commission's meeting 20 November 1997. See Action (S.L. 98-7)

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MEETING OF THE COMMISSION OF FINE ARTS

20 November 1997

The meeting was convened at 10:35 a.m. in the Commission of Fine Arts offices in the Pension Building, 441 F Street, N.W., after a tour of project sites.

Members present: Hon. J. Carter Brown, Chairman
Hon. Harry G. Robinson III, Vice-Chairman
Hon. Carolyn Brody
Hon. Barbaralee Diamonstein-Spielvogel
Hon. Ann Todd Free
Hon. Emily Malino
Hon. Eden Rafshoon

Staff present: Mr. Charles H. Atherton, Secretary
Mr. Jeffrey R. Carson, Assistant Secretary
Mrs. Sue Kohler
Mr. José Martínez-Canino

I. ADMINISTRATION

A. Approval of minutes of the 18 September meeting. The minutes were approved without objection.

B. Date of next meeting, approved as:

18 December 1997

It was noted that there were seldom enough projects to warrant a December meeting, but the Chairman urged the members to reserve the date in case the pressure of business required it.

C. Draft schedule of meetings for 1998. The schedule was unanimously approved.

D. Confirmation of October 1997 O.G. and S.L. Appendices. The Appendices, circulated by mail because there was no October meeting, were formally approved.

E. Formalization of procedures between the Commission, the Historic Preservation Review Board, and the D.C. Permit Office. The Secretary said the purpose of this was to clarify the procedures and make the process work a little better. He said it would be helpful to the public as well as the staffs of the three agencies, and he noted that the paper distributed by the Assistant Secretary to the members had been the work of Steve Raiche of the Historic Preservation Review Board.

Mr. Atherton said there had been some suggestion from the community that the Commission should also formalize the submission of projects to the ANC offices, but he said that while the District government could take that initiative, he did not think it would be appropriate for a Federal government agency to do so. The Chairman asked if the paper would be published in the Federal Register, and the Secretary said it would not be because it simply codified procedures for the benefit of the public; it was not the same as rule-making.
Exhibits A, A-1

F. Introduction of new staff member, Faith Womack. The Secretary introduced the Commission's new office assistant, who was welcomed by the Chairman.

II. SUBMISSIONS AND REVIEWS

A. Department of State

1. CFA 20/NOV/97-1, Chancery for the government of Malaysia. International Center, Lot 17 (formerly lots 16 & 17). Conceptual. Staff member José Martínez said the building would be erected on a new lot, formed from two smaller ones. He noted the presence of the ambassador from Malaysia and asked Herbert Johnson from the State Department to begin the presentation.

Mr. Johnson said the chancery building would be a large one, about 52,000 square feet, and as it was situated on a corner, would act as a gateway to the International Center. He noted the model in the room and said the design reflected the traditional architecture of Malaysia as well as the modern influences in the area today. He introduced Ambassador Dali to say a few words to the Commission.

Ambassador Dali said he was pleased that his country was going to build its chancery at the International Center, where each country was encouraged to express its own cultural identity. He said the new building would reflect the national heritage of Malaysia and also serve the practical functions of the embassy, and he thought it would further enhance the warm friendship between the two countries. He thanked the

Commission for its attention to the project and turned the presentation back to Herbert Johnson, who introduced Bill Lenyk and Saeed Noorbakhsh from Leo A. Daly, architects.

Mr. Lenyk described the site, near Reno Road, Van Ness Street, and International Circle, and said the building had been organized into three major components: the arrival area right off the circle, the main hall or social area to the left, and the office space to the right. Mr. Lenyk showed elevation drawings and said the facades had been organized traditionally into base, middle, and cap, much like buildings in Malaysia and the United States. He said he envisioned a stone base, a glass and precast mid-section, and a reddish tile pitched roof for all three elements. He pointed out the location of the reception hall, on the corner of Reno Road and Van Ness Street, and talked briefly about the landscaping and the use of existing stands of trees for screening. Ms. Malino asked about the surface parking shown; Mr. Lenyk said that was for visitors and staff parking would be underground. Ms. Diamonstein asked about the color of the precast, whether it would be like that seen so often in Malaysia. Mr. Noorbakhsh said it would be similar, but the actual color had not yet been chosen.

The Chairman said his only problem with the design was the long vertical windows, where the spandrels did not come out to the surface plane, giving the feeling that the precast was "glued" to a glass curtain wall rather than having a structural role. He thought this could be corrected by using masonry spandrels, thus making the windows read as openings in a masonry building. Mr. Noorbakhsh said the idea was actually to make a feature of the spandrels, but they had not done it on the model or the drawings because of the small scale. Mr. Brown asked him to bring in drawings of this detail at the next meeting.

There were no further questions, and the concept design was unanimously approved. Exhibit B

2. CFA 20/NOV/97-2, Chancery for the government of Ethiopia. International Center, Lot 5. Final design documents. (Previous: CFA 19/JUN/97-3.) Mr. Martinez said there had been only minor changes to the design since the Commission had approved the concept. He said the architects were present to discuss these changes and show material samples; he then introduced Rod Henderer from RTKL.

Mr. Henderer said the only change to the exterior was the substitution of concrete-faced steel columns for the stone piers originally shown supporting the projecting cylindrical element. This had been done for both budgetary and aesthetic reasons; as the ambassador had been able to obtain real Ethiopian stone for the Wall of Representation, it was thought

that all other materials and colors should remain subservient to it. He showed an example of the stone, which had a significant color range, and of the precast, metal panels, and the lightly-tinted bronze glass. Mr. Henderer then asked landscape architect Ann Kemble to review her plans.

Ms. Kemble said her main effort had been to find ways to preserve and protect the lovely existing woods on the site. She said the understory of the woods had been invaded by a number of vines and plants, and it would be reestablished with shrubs and both flowering and evergreen ground covers. Utilitarian areas would be screened with shrubs, and along International Drive, the existing willow oaks would be preserved. The building itself would be set off with evergreen foundation planting, and rose-colored crepe myrtle trees in pots would line the entrance.

There was unanimous approval for the landscape scheme, but the Chairman and Ms. Diamonstein had some questions about the columns that had replaced the stone piers. Ms. Diamonstein asked if concrete had been used elsewhere on the building and was told that, other than the precast, it had not. The Chairman was afraid that the columns might look like ordinary concrete pipes and that the area beneath them would collect trash. Ms. Diamonstein commented on the texture and color of the precast sample, and the Chairman asked Mr. Henderer if the concrete could be textured so that it would resemble the precast; Mr. Henderer said he thought it could be acid-etched. He also pointed out that the columns would be only marginally visible.

There were no further questions, and the design was unanimously given final approval, with the condition that the columns be finished in a way that would make them more harmonious with the rest of the building. Exhibit B

3. Chancery for the government of the United Arab Emirates. International Center, Lot 19. Final design documents. (Previous: CFA 19/JUN/97-5.) Mr. Martínez noted a model and material samples in the room and introduced the architect, Angelos Demetriou. Mr. Demetriou said there had been no changes to the design other than refinements to the details. He showed samples of the silver-white granite, which would be used in three different finishes, and of the highly-polished blue Brazilian granite and blue-grey gunmetal used for accents. He asked the members to step over to the model, where he discussed the stone "garden" facing Reno Road. Its floor was made of the same silver-white granite used for the building, laid in a pattern similar to that of the facades. Stone pavilions provided space for luxuriant plantings, and water elements recalled those seen in Islamic gardens.

The members were pleased with the plans and the material samples and unanimously approved the final design. Exhibit B

B. General Services Administration

CFA 20/NOV/97-4, Madison/Cosmos/Tayloe Complex. Madison Place on Lafayette Square. Renovation and alterations. Design. The Assistant Secretary said the complex was in a state of disrepair and needed an upgrading of the mechanical systems as well as normal structural repairs. He said there were five areas that he hoped the Commission would focus on, one of them being the H Street entrance.

Mr. Carson passed around two early photographs. One was taken c. 1870 and showed the original H Street entrance to the Madison house when it was still a private home. The second photograph, from 1893, showed the enlargement of the addition to the east and the relocation there of the main entrance; the original entrance had been replaced by a bay window. He noted especially the cheek walls on either side of the new entrance steps and said the staff had a problem with the intention to go back to that awkwardly designed detail; he thought perhaps a Victorian pipe railing in bronze might be more appropriate. He introduced Tyrone Anderson from GSA who, in turn, introduced architect Mark Shaw from Einhorn Yaffee Prescott.

Mr. Shaw said the vast majority of the work would be stabilizing existing conditions, but there were five areas that would be of interest to the historic preservation community, NCPC, and the Commission of Fine Arts. He pointed out the buildings involved on a photograph, noting the Commission's site inspection prior to the meeting.

Mr. Shaw discussed the sidewalk paving first. He said the brick paving was in bad condition because it had not been well laid; it would be replaced with the same color brick, laid properly in the same pattern, primarily herringbone. Deteriorated concrete curbs would be replaced with D.C. granite curbs.

The second item discussed was the placing of new lamps in front of the Cosmos Club building. He said the existing lamps had been part of the Warnecke restoration in the 1960s; they had deteriorated and no longer worked, and they had no stylistic affinity with the building. Street lamps from photographs c. 1910-1920 were used as a basis for the proposed 8-foot tall lampposts with globe lights.

Mr. Shaw discussed the handicapped access next. He said that as a ramp on the Dolley Madison House would not be appropriate, they had decided to place a relocatable lift in the walkway leading back into the complex from H Street. The

lift would provide access to the first floor via an existing narrow terrace within the courtyard.

Mr. Shaw said they had also been asked to add ballistic glazing to the windows in a passageway connecting the Madison and Cosmos buildings, located in the same area as the proposed lift. He said it had not been feasible to replicate the existing wood framing and mullion pattern because of the weight and thickness of the glass, but the basic rhythm had been kept.

The last item concerned the entrance to the Dolley Madison house on H Street which, according to Mr. Shaw, had been moved at least three times during the history of the house. He said the existing metal stair rail, dating from the 1960s renovation, was severely deteriorated and also looked too lightweight for the importance of the doorway. Noticing the stone cheek walls flanking the entrance steps in the 1890s photograph, they had designed something similar; he showed drawings of their proposal.

The Chairman commented that during their site inspection before the meeting, the members had looked at the 1890s photograph and thought the cheek walls were too simplistic and heavyhanded. He observed that the H Street facade had undergone a number of changes throughout its history, and as there was no one style to adhere to, it would be preferable to design something that was aesthetically pleasing and complementary to the beautiful doorway; he thought a metal railing with a little more strength than the existing, in a design sympathetic to the period of the doorway, would be fine. Otherwise, he said, he would have no objections to the modifications and renovations Mr. Shaw had described.

Ms. Diamonstein was not happy with the lamps proposed for the Cosmos entrance, suggesting that the design reflect the character of the building, and Mr. Shaw was asked to look at some options. With these exceptions, the project was unanimously approved. Exhibit C

C. Department of the Navy, Chesapeake Division

CFA 20/NOV/97-5, Residence of the Vice-President.
Observatory Circle/Massachusetts Avenue.

1. Installation of an interactive analemmatic sundial.
2. Relocation of outdoor chiller unit vault.
(Previous: CFA 19/JAN/95-3.)

Staff member Sue Kohler introduced this project, noting that the members had inspected the proposed sites for each project before the meeting. She recalled that the chiller

unit vault had originally been sited in the middle of the lawn, and the Commission had asked that every effort be made to find a less conspicuous place for it. As presently proposed, it would be placed near Building #19, out of sight for both residents and visitors and far enough away from the house to eliminate the noise problem; she recalled that the members had agreed during the site inspection that that was a great improvement.

Mrs. Kohler said the Commission had also looked at a mock-up of the sundial and listened to the artist, Michael Kapetan, describe his work. Exhibit D She said he was present to answer questions and show material samples, and Gene Washington from the Chesapeake Division was also present. Mrs. Kohler then asked Mr. Kapetan to begin the presentation.

Mr. Kapetan showed examples of his work, including other types of sundials, and then showed two granite samples for the sundial in question. One was a stippled grey and red, called "Azalea", and the other a more solid red, called "Bright Red". Mr. Kapetan said that although he liked the "Azalea" sample, he did not think the etched numerals and wording would show up well on it and so would prefer to use the "Bright Red".

Ms. Malino asked what the finish time would be; Mr. Kapetan said he expected to have the working drawings to the fabricators within a month. There were no more questions, and the sundial and location for the chiller vault were unanimously approved. Exhibit D-1

D. Smithsonian Institution
CFA 20/NOV/97-6, Museum of American Art/Old Patent Office Building. Handicapped access ramp to G Street entrance. Design. The Assistant Secretary noted that the Old Patent Office was a national landmark, an extraordinary neo-classical building constructed in stages from the 1830s to 1850s, in which several prominent architects had a hand, including Robert Mills and Thomas U. Walter. He observed that adding a ramp that satisfied the ADA requirements and did not harm the building was no easy task for the architects or the Smithsonian. He noted that the members had stopped at the site during their pre-meeting tour and then introduced Harry Rombach from the Smithsonian.

Mr. Rombach said the Smithsonian had been studying the problem of handicapped access to all its museums for several years and ranked the Old Patent Office Building as number one as far as serious deficiencies were concerned; he said there was really no accessible public entrance at all. He said the current solution took into consideration accessibility, historic preservation, and the function of the two principal museums, as well as the Archives of American Art, housed in

the building. He asked Mary Kay Lanzillotta of Hartman/Cox to make the presentation.

Using drawings, Ms. Lanzillotta explained the proposal for a ramp on the north end of the building's east wing. The ramp would begin at an entrance through the existing cast iron fence, marked by two new granite piers. It would immediately turn west and run parallel to and behind the fence up to the stone pedestal at the entrance steps to the Museum of American Art; it would then turn south and enter the plaza level, from which the main entrance doors would be reached. Ms. Lanzillotta said the slope of the ramp would be only 4 percent, eliminating the need for landings. The surface would be paved with granite pavers matching the existing walls and curbs, and there would be a metal guard rail sympathetic in design to the historic cast iron fence. Most of the existing plant material in the planters behind the fence would be removed and replaced with material chosen to complement the symmetry of the building and provide screening for the ramp. In answer to a question from the Chairman, Ms. Lanzillotta said the planting would screen the ramp only at the beginning, and that it would also be visible from 7th Street.

Mr. Brown said the members were worried about the long diagonal line of the ramp and what it did to the symmetry of the building. He said that during the site inspection they had noticed the walkway attached to the building that, if extended, could service the front door; with access around the corner on 7th Street via a ramp or switchback up to the level of the existing walkway. Ms. Lanzillotta said they had investigated that location, but there was ventilating equipment in the area emitting fumes from a basement spray painting facility which would make placing the ramp there a code violation. The Chairman said the fumes should be carried up to the roof, not ventilated at ground level, and Ms. Lanzillotta said that was the intention when the renovation program was undertaken. She said that an added concern was that the original stone wall could be damaged by placing the ramp up against it, but Ms. Malino said the ramp need not be structurally integral to the wall. Ms. Lanzillotta also felt that bringing the handicapped in on 7th Street rather than on G Street where the main entrance was could be interpreted as discriminatory and a violation of the ADA requirements. The members did not feel this was a valid objection, and the Chairman noted that all four facades were so handsome it would not make any difference which one was used for access, providing the handicapped person was brought up to the same entrance used by others. He pointed out that since the handicapped entrance was to serve both the National Museum of American Art in the north half of the building and the National Portrait Gallery in the south, it could be argued that an entrance beginning on the east side would symbolically

better represent an entrance to both institutions. He also noted that the ADA allowed use of secondary entrances when a historic building was involved.

Ms. Malino made a motion that the original proposal be disapproved as too disruptive of the symmetry of the building; it was carried unanimously. Mr. Rombach said they would now take the two proposals to NCPC and the Historic Preservation Review Board. A discussion of two other possibilities followed, each entered from a G Street gate: one would use a switchback ramp with a horizontal connection to the portico protected by a cheek wall; the other would use short, 8 percent ramps at either end of a long, horizontal walk also protected by a cheek wall. The first choice remained, however, the horizontal walk close to the building, entered from 7th Street. Exhibit E

E. Department of the Treasury, U.S. Mint

CFA 20/NOV/97-7, Congressional gold medal to Ecumenical Patriarch Bartholomew. Designs. Mrs. Kohler recalled that the designs for this medal had been circulated before the meeting at the request of the Mint and approved. The reason for circulating the design was that the Mint had been put in the position of having to present the medal on the 16th of the month and the Commission's meeting was not until the 20th. She said the submission was on the agenda simply for confirmation of approval for the record. The approval was then given unanimously. Exhibit F

F. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

a. O.G. 97-147 & 148, Phillips School development. 2735 Olive Street/2706 N Street, N.W. The Assistant Secretary located this development on an aerial photograph, noting its proximity to Rock Creek Park. He said it was a two-part project: the renovation of the old Phillips School for residential use, and the addition of fourteen new townhouses in the former playground area. He recalled that the Commission had seen a design in July 1994, and since that time there had been three different developers and architects. He said the current design had been reviewed by the Georgetown Board; they had no objection to the concept design and were recommending it for further development, stressing continued refinement of the public spaces with respect to landscaping, enclosures, paving and lighting. Further study and refinement of the housing units was also requested, along with an intermediate design review by the Commission. He passed out the Board's report to the members. Mr. Carson said the ANC

had also reviewed the project and had several requests, including more street lights, redesign of some of the houses, and most importantly, elimination of the basement entrances; these were seen as encouraging the use of the basements for illegal apartments. He said he did not think the Commission could get involved in that, since it was a question of use, not aesthetics, and the Chairman agreed, noting that such entrances were common in old Georgetown houses. Developer Lawrence Smith of Cranberry Hill Associates was then introduced.

Mr. Smith told the members of his initial skepticism of getting involved, for a group of Dutch investors, in a project which would involve so many citizen and regulatory agencies. He said he researched the history of the project, talked to those involved, and became more optimistic. He commented that the neighbors had found the proposed townhouses too grim and too much alike. Mr. Smith said he thought if he hired the best team to deal with the architectural and open space problems he could bring the project to a successful conclusion. He said he had selected Suman Sorg as the architect and James van Sweden as the landscape architect; Ms. Sorg was then introduced to describe her proposal.

Ms. Sorg said the property along 27th and 28th streets had already been subdivided for townhouses, so that was not up for redesign; what she had done was to adjust some small problems she saw that affected the approach to the site, particularly the configuration of the parking and the approach to the school from Olive Street. The houses were given bigger back yards and the amount of hardscape reduced. She asked Mr. van Sweden to discuss the landscape features he had developed.

Mr. van Sweden said he had lived in the immediate area for twenty-seven years and had designed more than 100 Georgetown gardens, so he was very familiar with its character. As an approach to the project he had done a survey of landscape elements in Georgetown and looked carefully at the landscape fabric. His approach was to make the project look like it had been there a long time by planting every possible place in the block. He showed the front of the Phillips School, noting that he had done the private garden next door and would carry the same landscape elements used in front of that house across the front of the school; the Olive Street facade would also be generously landscaped. Paving, gates, and walls would all be done in the Georgetown manner using brick in different patterns, and lighting would be added throughout the project, especially on 27th Street as requested by the community. Mr. van Sweden showed drawings of landscaping and brick details, and he and Ms. Sorg pointed out the several entrances for residents and visitors into the

Phillips building, noting that the main entrance in the center of the facade had been removed and placed at the side.

The Chairman expressed his enthusiasm for the project, and he said he was happy to see that the new house designs were not all federal, but reflected also the great amount of Victorian architecture seen in Georgetown. The Assistant Secretary noted that Ms. Sorg had done a series of studies for each of the five groupings of houses, and he showed them to the members; he said the Georgetown Board would like to have the Commission's opinion. The Chairman said, and the other members agreed, that the Commission's enthusiasm for the house designs should be expressed to the Georgetown Board, and he urged Ms. Sorg to continue working with the Board to refine the details. The conceptual design was unanimously approved.

A neighbor, Austin Graff, asked to speak. He said he had been following the project over a number of years, and he thought this design was a great improvement. He said the neighbors were still concerned about the basement entrances, but he understood this was not an aesthetic problem and would take it up with the zoning department. He said their request now was that they see detailed drawings of the side and rear elevations in advance so they could make meaningful comments.
Exhibit G

b. Appendix I. The Appendix was approved without objection.

2. Shipstead-Luce Act

(The agenda order was changed, and item II.F.2.e. taken up next.)

e. Appendix II. Mr. Martínez said there were representatives of the second case on the Appendix, S.L. 98-03, 740 15th Street, N.W., who would like to comment. This case involved placing two signs saying "American Bar Association" on a prominent Classical Revival building on the corner of 15th and H streets, one on H Street and one on the entablature over the colossal Corinthian columns on 15th Street. The staff had no objection to the H Street sign, but thought the large sign over the columns implied that the entire building was occupied by the American Bar Association, which was not the case. Mr. Martínez introduced Steve Jensen from AI, architects, and Steve Nelson, representing the owner.

Mr. Nelson said the building was occupied by three primary tenants, with the American Bar Association occupying 60 percent of the building, GSA 25 percent, and First Union Bank 20 percent. Ms. Diamonstein asked if the other tenants had been asked their opinion of the proposed sign; Mr. Nelson said First Union, the former owners, had been informed of the

sign proposal when they sold the building and had not objected, but GSA had not been consulted. Ms. Diamonstein thought that was a courtesy that should be extended.

Ms. Diamonstein asked Mr. Nelson why his clients wanted to name the building. He said they had noticed that most of the buildings on 15th Street had their names on the entablatures, and they would like to do the same for their building. The Chairman suggested that the sign might say, "American Bar Association Building"; that would associate the name with the building rather than with the tenants. Mr. Nelson thought his clients would accept that idea, and the Chairman told him he could submit supplemental drawings to the staff without resubmitting the project.

The rest of the Appendix was then unanimously approved, with the exception of the Crestar Bank submission, S.L. 97-70, which was tabled pending the appearance of representatives from the bank.

(The Commission then returned to the agenda order, beginning with the Shipstead-Luce submissions.)

2. Shipstead-Luce Act

1. S.L. 98-1, 2519 Connecticut Avenue, N.W., between Calvert Street and Rock Creek Park. New building complex. Conceptual. Mr. Martínez said the project consisted of new construction around an existing building, with a deck area overlooking Rock Creek Park. He noted that the Commission had visited the site on their pre-meeting tour, and then introduced attorney Richard Nettler, representing the developer.

Mr. Nettler said they realized the site was on a prominent corner of Connecticut Avenue, at the end of Taft Bridge, near Calvert Bridge, and on the edge of Rock Creek Park. Therefore, they had had early meetings with the ANC, the community, and the D.C. Historic Preservation Review Board, from whom they had received initial approval for a slightly different design. He said they planned to go back to all the relevant organizations and agencies as the plans developed; he noted also that the site was within the Woodley Park Historic District. He asked Joan Brierton from Robinson Associates to talk about the history of the site and its buildings.

Ms. Brierton said the Woodley Park district was defined on the 1990 nomination to the National Register as a suburban neighborhood, platted in the 1870s but not developed until the early part of the 20th century. She noted that the boundaries of the historic district jogged to pick up this site at the

southernmost boundary. She said development in the district was characterized by flat-fronted, classical-style rowhouses in a park-like setting, many of them with front porches. On Connecticut Avenue it consisted mainly of apartment houses or small-scale commercial development. She said the work of many prominent Washington architects and builders could be seen in Woodley Park, including Harry Wardman, Clarke Waggaman, Albert Beers, A. H. Sonneman, and George Santmeyers.

Ms. Brierton said the existing building on the site was the only one remaining of a complex of three; it was designed by Clarke Waggaman in 1907 as a residence for his sister, and an individual landmark designation for it was pending in the HPRB. She noted that the 1948 bank building on the site was not considered as contributing to the historic district.

Ms. Brierton said the proposed project needed approval not only from the Commission, but from the HPRB, the Woodley Park Community Association, and the ANC 3C; it also had to be executed in compliance with the District's historic preservation law. She said the project team had been requested to execute the design in accordance with the Woodley Park guidelines, which had been made part of the historic district nomination. The guidelines said that any new construction in the neighborhood should maintain the existing scale and design and feature materials and architectural elements compatible with the neighborhood. Ms. Brierton said these guidelines, as well as the HPRB and the various neighborhood organizations, had directed a lot of what could be seen in the concept design. Architect John Grant from LukmireGrant Architects was then introduced to present his design.

Mr. Grant commented on the importance of the location, noting that the building itself would be almost entirely obscured by the existing street trees and would thus be well-integrated into the neighborhood. He said there were several design determinants that had been taken into consideration. One was that because the building would be so long and low, and terminated in two bridges and a park, it needed to be broken into component pieces, much like the townhouses of the neighborhood. A second consideration was the existing building, which had been preserved intact even with its walkway along the side. He said this building set the tone for the design of the rest of the project. He pointed out the Renaissance details of the corner building, curved as it rounded the corner, and the red tile roof taken from an Italian Renaissance apartment building at the other end of Taft Bridge. How to treat the edge of the park was another consideration and was solved through the use of a Renaissance-type arbor at the park end to bring some green into the building facade; the arbor would continue around the

rear, facing the park, where there would also be a deck with planters and possibly ivy trained up the building to bring the green of the park in. The entrance to the 113-car parking level would be from a drive off Calvert Street. All mechanical units would be completely obscured by roofs or pediments. He said materials had not yet been selected, but they would be primarily brick and limestone in tan and beige, the colors of the neighborhood.

The members had several questions for Mr. Grant. Ms. Malino was concerned about the design of the center facade on Calvert Street which did not seem to relate well to the other facades. Mr. Grant said he had used it to create a focal point for the drop-off area and give a little variety to the facades. Ms. Brody was not sure variety was the way to go in this project; she was afraid there might be too much going on for such a small site. She noted that not all the development in the area was small-scale, mentioning the massive bridges, the Omni-Shoreham hotel, the large apartment buildings in the immediate area, and the great open space of the park. She thought it might be better to save the facade of the existing building and surround it with a sympathetic but functional structure suited to office use; she thought the design presented looked more like it was intended for small-scale retail use.

Mr. Nettler said they could not save just the facade of the existing building because of its landmark status. Also, the guidelines for the historic district had to be considered, as did the views of the community, the ANC, and the HBRB. Mr. Grant said he had done studies for a single building, but it became too heavy and overpowering, and he thought it needed breaking up; he said the community and the ANC essentially agreed.

Vice-Chairman Robinson said he thought what Mr. Grant was trying to achieve was some sort of street pattern, and he could understand Mrs. Brody's concern with the direction it was taking, especially when considered in context with the two powerful bridges and the large-scale buildings nearby. He observed that the pattern created by the small-scale buildings across Calvert Street was the result of the first-floor retail activity, especially the storefronts, not the kind of Disneyish facades proposed for this project. He said he was not sure it had the kind of dignity needed for a site so near the two bridges.

The Chairman asked Mr. Grant what the first-floor use was expected to be; he was told that it was not certain yet, that it might be all offices or might include a restaurant. Mr. Brown thought that in that case it might be better to defer action until such matters had been settled, but he noted that

Mr. Grant and Mr. Nettler had received some useful comments on the dignity and significance of the site. He asked if the Park Service had any comments, and John Parsons, who was present for another submission, said it was the first time he had seen the project; however, he liked the scale in relation to the park and assumed they would be working with the developer as things progressed.

Ms. Malino commented on the "Disneyish" look of the facades and thought this might come from the varied bright colors used in the renderings. She observed that the old Woodley Park buildings were much more subtle in their coloring. Mr. Grant said the colors might be misleading, and he would bring in samples next time to show what they really were.

The Chairman commented on the massing, saying that for such an isolated site, it would be hard to justify using one big mass; he thought some breakdown of the scale was necessary. He commented also on a successful infill building the members had seen on their pre-meeting tour. It was on Massachusetts Avenue, near Dupont Circle, between the large, Beaux-arts headquarters building of the National Trust for Historic Preservation and the Modernist Brookings Institution; he said it picked up on the elegance of the Beaux-arts period without mimicking the details in a "Mickey Mouse" fashion.

No action was taken, pending further information and development of details. Exhibit G

(The meeting was adjourned for lunch at 1:13 p.m. and reconvened at 2:08 p.m.)

b. S.L. 98-7, 400 12th Street, S.W., on Maryland Avenue east of the Portals development. New office building. Conceptual. Mr. Martínez located the site on an aerial photograph and then introduced the architect, Eric Colbert.

Mr. Colbert noted that this would be a small building--seven storeys and about 9,100 square feet--set among several very large structures in the Portals development area. He showed photographs and elevation drawings to show the relationship of his building to the larger ones, particularly the adjacent Blue Cross-Blue Shield building. He noted also that although a height of 130 feet was permitted in the area, his building would be only 85-feet high, and that the penthouse would be only 12-feet high, rather than the 18 feet 6 inches allowed. He said it would be an office building with the ground floor leased for retail and restaurant use. Materials would be tan brick and light cast stone with a brown granite base and bronze trim at the 12th Street entrance; a

feature of the building would be a two-storey cast stone arcade. The Chairman thought the building would blend in well with others in the area, and the other members agreed. Ms. Diamonstein had a question about the color of the metal window frames, and Mr. Colbert said he would bring in more accurate color renderings next time. There were no further comments, and the concept design was unanimously approved. Approval of a permit application for excavation and foundation work was also given. Exhibit G

c. 1715 North Portal Street, N.W. New residence. Conceptual. Mr. Martínez said this house was to be built on an empty lot. He showed photos of adjacent houses and noted that the new residence would face Rock Creek Park. Developer Michael Lerner was introduced and said he and the architect had looked at houses in the area before developing the facades to be sure the house would be compatible. He showed drawings of a Colonial revival house with a stone front, vinyl siding on the sides and rear, and an attached garage with a steeply-pitched roof and false dormers.

There was general concern that the quality of the design and the materials was not as good as that seen in the existing houses in the neighborhood. A specific reference was made to the use of vinyl siding, and Ms. Diamonstein objected to the use of false dormers on the garage roof and to the height of the roof itself. Ms. Malino questioned one facade that was completely blank with the exception of one small window. There was a brief discussion of these matters with Mr. Lerner and the architect, Karen Halle. The Chairman noted that this was only a concept submission, and the applicants would have to come back with material samples and design details. On that basis, the concept design was approved unanimously, and Mr. Lerner and Ms. Halle were asked to study the design further in regard to the comments made. Exhibit G

d. S.L. 98-10, 1111 Pennsylvania Avenue, N.W. The Presidential Building. Renovation and new facades. Permit. (Previous: S.L. 95-64.) Mr. Martínez recalled the Commission's approval of the concept design for this renovation. He said the architects were now requesting approval of the working drawings and would explain the changes that had been made; he noted also a small model of the entrance as well as material samples. Architect Shalom Baranes was then introduced.

Mr. Baranes said the changes that had been made were just refinements of details already seen and approved by the Commission. Turning to the materials, he said the basic material would be precast; he showed a sample. The building would have a granite base, with the same material, in two finishes, carried into the spandrels up to the third floor for

continuity. Window frames would be aluminum in a neutral color to harmonize with the granite and the precast, and the glass would be clear. The two entry doors would be in a natural finish bronze.

There were no questions for Mr. Baranes, and the final drawings were unanimously approved. Exhibit G

G. National Park Service/National Japanese American Memorial Foundation

CFA 20/NOV/97-8, National Japanese American Memorial. Louisiana Avenue between New Jersey Avenue and D Street, N.W. Design development. (Previous: CFA 18/SEP/97-1.) The Assistant Secretary reviewed the project briefly and then asked Park Service representative John Parsons for his comments. Mr. Parsons said the design had been approved in concept by the Planning Commission and the D.C. Historic Preservation Review Board and was moving along. He asked architect Davis Buckley to respond to the comments the Commission had made after the September presentation.

Mr. Buckley said these comments included requests for further refinement of the use of barbed wire on the wings of the bronze cranes, an opportunity to see the development of one of the bronze images on the wall, the resolution of the configuration of the wall itself, the placement of Paul Matisse's vertical bell sculpture, and further discussion of materials, colors, and detailing. He asked sculptor Nina Akamu to begin the presentation.

Ms. Akamu showed a model of her crane sculpture, pointing out that the barbed wire would be incised on the base so that there would be no safety problems, but would actually be imbedded into the crane's wing, which began about 8 feet above ground level. The Chairman commented that it was important that the transition be made in a subtle way, where the sculpture began, so that it wasn't really apparent.

Ms. Akamu then showed one of the developed bas-reliefs, a portrait of an old man and his grandson, waiting for relocation to one of the camps; she noted that it would be in very shallow relief.

Mr. Buckley then talked about the development of details in the pool area. He said that in order to create some interest in the bottom of the pool during the months when it would be drained, it would be sculpted in wave forms in concentric circles that would be reminiscent of the raked forms of a Japanese sand garden; the material would be black granite. Another change was a reduction in the number of benches in the pool area to simplify the composition. The

wall itself had been redesigned; rather than being vertical, it now slanted back above a low vertical base as it approached Louisiana Avenue, in a gently tapered form. A light-colored granite would be used for the wall, with the finish not yet decided. Paving would also be granite, in a light red, with both flame and honed finishes used to define the paving pattern.

Paul Matisse's vertical bell sculpture was the last item discussed. Mr. Buckley recalled that previously it had been placed at the end of the path leading out of the memorial, but there had been some discussion about the two vertical sculptures competing with each other; moving it to the other side of the path, near the wall, perhaps in its own special niche behind the wall, had been suggested. Mr. Buckley said that upon reflection he did not think that would be a good idea because it would disrupt the plane of the wall as it radiated out from the central space; he liked the original placement because he thought the two vertical elements--the crane sculpture and the bell--complemented each other nicely in that position. He asked the Commission for guidance in this matter.

The Chairman asked for the heights of the two pieces and was told that the crane sculpture would be 14-feet high and the bell 28 feet. Both he and Ms. Diamonstein thought the bell would take on the character of a flagpole in that location, especially since the elevation there was higher than it was where the crane sculpture was sited. However, Ms. Diamonstein said she could see Mr. Buckley's point about a niche acting as an intrusion in the wall. Mr. Brown made a suggestion: If the wall stopped short of where it was shown on the drawings and made a reverse curve, creating a copse to hold the bell sculpture, a final mystical experience would be set up as a complement to the experience of the crane sculpture in the larger circle; a kind of yin and yang would be created. This seemed to everyone to be worth further study, and with that suggestion, the design development was unanimously approved, with further refinement of the termination of the wall and the placement of the bell sculpture to be seen later. Exhibit H

e. Appendix II. S.L. 97-70, 1445 New York Avenue, N.W., Crestar Bank. The applicants for the Crestar Bank project had arrived, and so the remaining item on the Shipstead-Luce Appendix was discussed next.

Mr. Martínez noted for the record that the Commission had visited the site on their pre-meeting tour. He showed photographs of the building (erected in 1888), pointing out the copper-clad domes, cornice, roof details, clock, and three-storey oriel slated for restoration and possible

gilding. Architect G.T. Ward from Ward/Hall Architects was then introduced.

Mr. Ward said the copper needed repair and cleaning, and they would like to treat it chemically to produce the typical green copper look, as well as gild certain parts. Although there was no evidence to show that any of the copper work was ever gilded, and in spite of some opposition from the Commission staff, he said he and the bank thought it was the right thing to do. He noted the importance of the corner site, where the Inaugural and other parades turned the corner onto Pennsylvania Avenue, and then asked Marie Mann, from Crestar Bank, to talk about the importance of the building to the bank and the community.

Ms. Mann said Crestar was the only regional bank headquartered in the District of Columbia, and the New York Avenue building housed the offices of the president and all of the executive management team. She said it was also used for many public purposes, such as workshops, receptions, and fund-raising events sponsored by community organizations from all over the city. She asked the Commission to help the bank make the building as attractive as possible for all those who worked in it, visited it for public events, or walked by it as tourists.

The Chairman said that while everyone felt strongly about the building--a National Register landmark--the darkened copper work made it look dreary, and it needed to be brightened up. He commented on the green copper roofs next door on 15th Street and how handsome they were, and then asked Mr. Ward which parts of the copper trim they wanted to gild. Mr. Ward said only the large corner dome, not the two smaller ones on 15th Street, and possibly the housing of the clock. The Chairman said he would not object to gilding the corner dome, but he knew there was a body of historic opinion that thought that all the trim should remain copper.

A discussion followed of what, if any, parts of the copper could be gilded. Vice-Chairman Robinson was agreeable to gilding all three domes; Mrs. Free opted for only one; Mrs. Rafshoon and Ms. Malino thought the domes were all too small to be emphasized by gilding, and they also preferred the green color of the copper; Ms. Diamonstein agreed, adding that the gilt was not sympathetic architecturally. Everyone, however, understood the bank's desire to enliven the building somewhat, and the Chairman suggested that the finial and weathervane above the corner dome, and the hands, numerals, and narrow band around the clock could be gilded, with the rest of the copper treated chemically so that it would turn green in the near future. This was agreeable to everyone, and it was approved.

H. National Park Service

CFA 20/NOV/97-9, Washington Monument. Scaffold design for restoration program. John Parsons began by giving the members a brief history of repairs made to the monument's stonework. He said that the first repointing and replacement of stones took place in 1934 under the supervision of the Park Service; he showed a photograph of the scaffolding used. Then, in 1964, it was done again with a rigging arrangement that resembled a window-washing platform; that lasted only fifteen years and was repeated again in the mid-70s using a similar platform. The main reason that the repair was so short-lived, according to Mr. Parsons, was that the movement inherent in the method of securing the platforms made it impossible for the steam device to remove the old grout completely or for the workers to insert the new grout properly. In addition, the rigging method could not be used to hoist replacement stone to the top. Therefore, for this job the Park Service wanted to return to a full, rigid scaffolding.

Mr. Parsons said the Secretary of the Interior was concerned that the scaffolding would be ugly, and as it would be up for a year, he asked if there wasn't something that could be done that would make it more attractive. Architect Michael Graves was then hired to design a scaffolding that was both efficient and attractive, the cost being underwritten by a private sponsor, Target Stores. Mr. Parsons described the scaffolding structure and then the blue nylon mesh that would be placed on the outside, in 3-foot high bands, in a pattern that resembled that of the stones. It would be held taut and had been tested for winds up to ninety-five miles per hour. Mr. Parsons said the General Electric Company had agreed to light the shaft from the inside of the scaffolding, thus eliminating the awkward shadows that would have been cast by the existing vault lights placed at some distance from the structure.

The design of the scaffolding was considered ingenious, as it would rise parallel to the monument and allow several operations to go on at the same time and on different levels, saving a great deal of time. Covering the scaffolding with the blue mesh, however, did not receive such unanimous support. Mrs. Rafshoon said the question was would tourists rather see the monument behind the scaffolding or Michael Graves's "pop" rendition of it. The Vice-Chairman was totally against the blue mesh, feeling that the monument could stand by itself behind the lacy scaffolding and did not need any embellishment; he thought it was actually disrespectful to a great national symbol. Ms. Malino agreed and said that another concern was that after a few months, with all the workmen and activity going on behind it, the mesh would

inevitably lose its crisp, linear appearance. Ms. Diamonstein said if public funds were to be expended, she might have second thoughts about approving it, but since they were not, she did not think too much should be made of a temporary interpretation of the experience of the monument, and she would be willing to approve it; she considered it creative and thought it would call attention to the monument as one of our most revered symbols.

Vice-Chairman Robinson pointed out that there would be days when the scaffolding would hardly be visible and the real monument could be seen; in any case, he thought scaffolding had its own beauty. He observed also that the blue mesh, which gave the appearance that the blocks of stone were much larger than they actually were, would do strange things to the scale of the monument. The Chairman said he was a great fan of scaffolding and thought it often improved the appearance of a building; in this case, however, he thought Mr. Graves's blue mesh would really be beautiful, and he thought the Commission should encourage people to look at things aesthetically and not just functionally. He said he knew it would be controversial, because the monument was a symbol of our national identity, and any change to it would bring out a variety of emotional responses.

Mrs. Free said she was in favor of approving the mesh covering, and Mrs. Brody agreed. She said she was intrigued by it and thought it would be an interesting addition to the scaffolding; she did not see it as pop art and did not find it disrespectful. She did think the Commission should receive assurances that there would be no signs for Target Stores or General Electric, or a Michael Graves signature on the mesh. Mrs. Rafshoon said she could see both points of view; her biggest fear was that it could become a statement about things becoming symbols and not reality.

There was further discussion, pro and con, and then Ms. Diamonstein made a motion that the Michael Graves design be approved as presented, with the proviso that there be a maintenance agreement regarding the appearance of the mesh, and that no signs or credits appear on the scaffolding or in the immediate area. The motion was carried, with the Chairman, Mrs. Brody, Ms. Diamonstein, and Mrs. Free voting for it; the Vice-Chairman and Ms. Malino voting against it; and Mrs. Rafshoon abstaining. Exhibit I

The meeting was adjourned at 3:47 p.m. Due to previous commitments, the members asked the Chairman to carry out the Commission's obligations at the Freer Gallery.

III. INSPECTION

Freer Gallery of Art. The Chairman inspected objects proposed for acquisition and approved them. Exhibit J

Signed,

A handwritten signature in dark ink, appearing to read "Charles H. Atherton", written in a cursive style.

Charles H. Atherton
Secretary

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

EXHIBIT A

1 December 1997

Dear Mr. Raiche:

I am happy to report that the Commission enthusiastically endorsed your proposed codification of interagency procedures during its meeting of 20 November 1997. The only expression of regret was that you could not present your recommendations in person.

We received a complimentary note from Commissioner Jonda McFarlane, ANC 2E-06, in which she praised this effort. Mrs. McFarlane did suggest that the document (which we assume in some fashion will be made available to the public) contain language that states the Commission will notify applicants that they must touch base with the ANC. Incorporating such a requirement would appear to be a matter between your office and the ANC. Rather, we will continue to operate as we have in the past which is to informally suggest that the applicant notify the relevant ANC in cases of obvious public interest.

Again, congratulations and many thanks.

Sincerely,



Charles H. Atherton
Secretary

Mr. Stephen J. Raiche, Chief
Historic Preservation Division
Dept. of Consumer and Regulatory Affairs
Building and Land Regulation Administration
Government of the District of Columbia
614 H Street, N.W. Rm. 305
Washington, D.C. 20001

GOVERNMENT OF THE DISTRICT OF COLUMBIA
DEPARTMENT OF CONSUMER AND REGULATORY AFFAIRS
BUILDING AND LAND REGULATION ADMINISTRATION



RECEIVED

NOV 4 1997

COMMISSION OF FINE ART

OCT 30 1997

Mr. Charles H. Atherton, Secretary
The Commission of Fine Arts
The Pension Building, Suite 312
441 F Street, NW
Washington, DC 20001

Dear Mr. Atherton:

This letter will formalize the procedures that have been agreed to between our offices concerning review of building permit applications and concepts within the Georgetown Historic District. Please take appropriate measures to inform permit applicants of these procedural refinements, which are consistent with established rules and regulations.

1) *for permit applications where approval is recommended*: CFA staff will initial the back of the application in the "Fine Arts" block, in addition to forwarding a more detailed recommendation on the transmittal letter. HPD staff will no longer initial for CFA.

2) *for permit applications where approval is recommended with certain conditions*: in addition to initialing the back of the application, CFA staff will state the specific conditions under which the permit is recommended for approval, i.e. reference to a specific set of drawings, materials, etc. These conditions are to be written in the "restrictions" block on the back page of the application (please leave space for other restrictions which may be imposed by other reviewers). It is only necessary to stipulate conditions when the approved project varies from the original submission - most often design or material changes which are made during the OG/CFA review proceedings. It is not necessary to impose restrictions when the approved project is consistent with the submission materials, as the drawings and other specs become an official part of the approved permit documents.

3) *for concepts*: HPD staff will no longer approve permit applications over-the-counter based on the project having been approved by CFA in concept. In all cases, the applicant will be requested to file in final with CFA.

4) *referral of demolition, alteration, and new construction applications (permits and concepts) to the HPRB*: HPD staff will monitor all OG Board meetings. Prior to each meeting, HPD staff will be provided an opportunity to express an opinion to CFA staff as

to whether any application is "consistent with purposes of D.C. Law 2-144". If staff opinion is "not consistent", CFA staff will so inform the OG Board on the record, and will suggest that the application be referred to the HPRB. The OG Board will act on its staff's recommendation and will refer the application to the full CFA. The CFA may then refer it to the HPRB for its monthly meeting agenda.

Please continue to consult with this office on specific applications which are subject to review under these procedures. Thank you for your continued cooperation.

Sincerely,

A handwritten signature in black ink, appearing to read "Stephen J. Raiche". The signature is fluid and cursive, with the first name "Stephen" being the most prominent.

Stephen J. Raiche, Chief
Historic Preservation Division

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

4 December 1997

EXHIBIT B

Dear Ms. Mavritte:

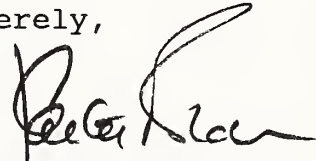
During its meeting 20 November 1997, the Commission reviewed and approved the general concept design for the proposed Chancery of Malaysia on lot 17 of the International Center, as well as the final drawings, material samples and landscape plans for the chanceries of Ethiopia and the United Arab Emirates.

While the concept design for the Chancery of Malaysia was generally well received, there may be room for improvement. The presentation material gave the impression that some of the masonry elements were a thin veneer over a glass curtain wall, rather than a reflection of the building's structure. This may be a detail that can be presented to the Commission at a later date along with final drawings. The review of landscape plans and material samples at that time will be appropriate, as well.

The final designs for the UAE and Ethiopian chanceries indicated minimal changes, mostly refinements. However, the members expressed concern over the change in material from stone to concrete of the support columns at the Ethiopian chancery. Perhaps a compromise is in order. While the proposed landscaping will help screen the columns, matching the color and texture of the concrete casing to the pre-cast stone used elsewhere should take the curse off an incompatible use of material. This is an issue that requires further study.

The Commission will want to see sample panels built on site before exterior finish materials are ordered. As always, the staff is available to assist you.

Sincerely,



J. Carter Brown
Chairman

Ms. Donna Mavritte
Project Manager
International Center
United States Department of State
Washington, D.C. 20520

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EXHIBIT C

4 December 1997

Dear Mr. Anderson:

The Commission was pleased to discuss the proposed work at the Madison/Cosmos/Tayloe Complex with you and your consultant during its meeting of 20 November 1997. Clearly, there is much to commend in the renovation program. However, as the presentation indicated, the scheme entails more than simple repair work.

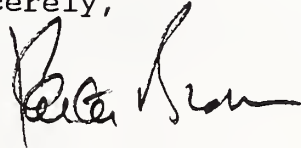
Lafayette Square, and the venerable buildings defining its boundaries, is a subject the Commission considers carefully whenever changes are proposed, no matter how apparently trivial. In this respect, a "restoration" of the cheek walls at the H Street entrance to the Madison House is not in the best interest of the building, public space or aesthetics. No amount of careful detailing can transform the inherently heavy and clumsy into something graceful. As such, the Commission believes that a solution other than masonry is worth exploring. Designed in a scale and character befitting a Victorian entrance such as this, a metal railing would seem more appropriate. It is certainly worth studying.

Another change that concerned several members focused on the proposed lamp post replacements at the entrance to the old Cosmos Club building. Part of the problem may be the fact that lamp posts at this location were a 1960s development and not part of the original fabric of the building. Another part is that the general design of the lamp post was taken from a street light designed by Frank Millet around 1910. (Note the attached copy photos.) If there are to be lamp posts at the entrance (and the need is questionable given the wall lights), then we should be looking for a design appropriate to the individual structure rather than the street.

Mr. Anderson
Page 2

The Commission looks forward to the review of further studies on these two items. Meanwhile, the staff is available should you have any questions.

Sincerely,

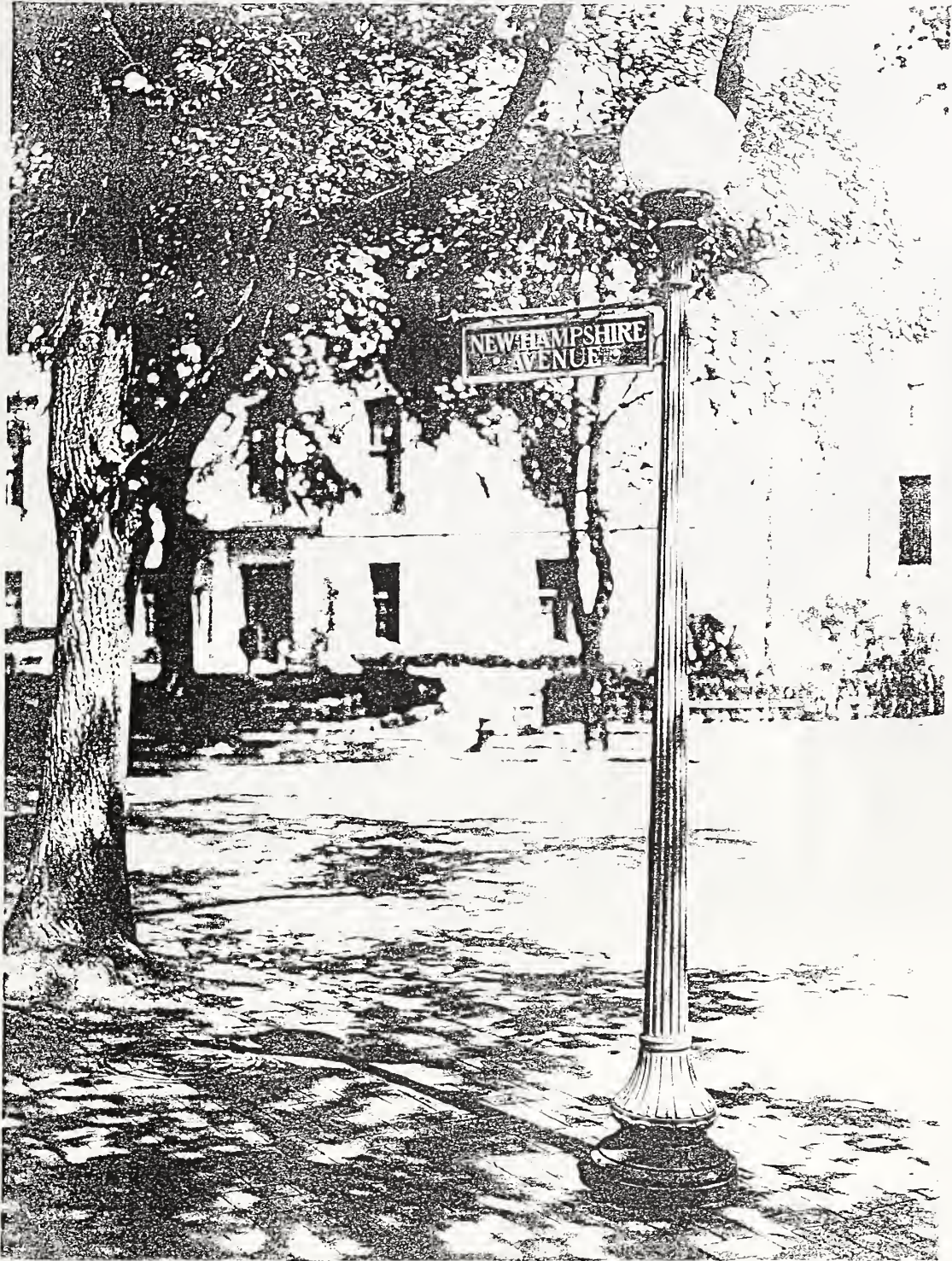
A handwritten signature in dark ink, appearing to read "J. Carter Brown", written in a cursive style.

J. Carter Brown
Chairman

Enclosure

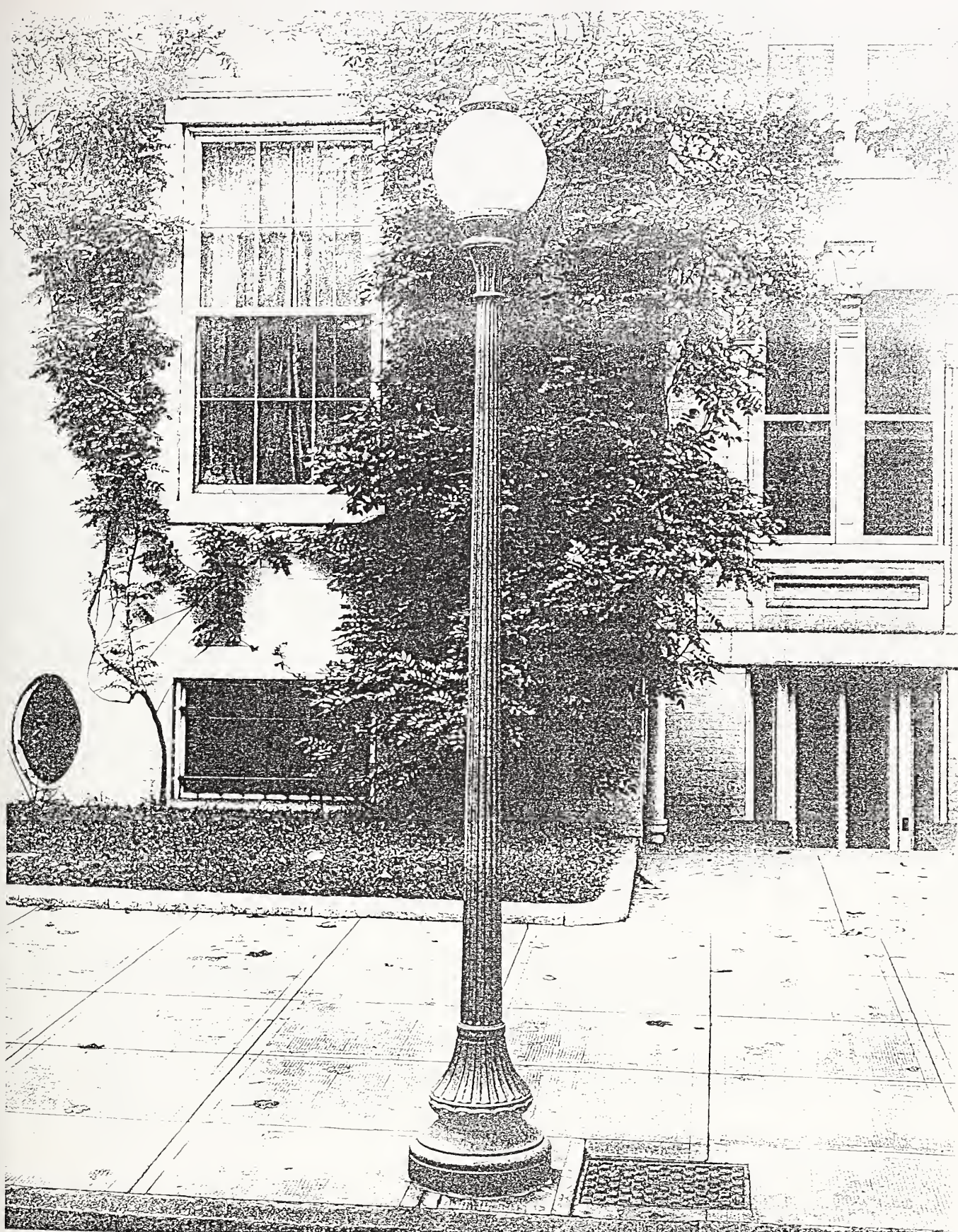
Mr. Tyrone Anderson
Project Manager
Property Development Division
GSA - National Capital Region
Washington, D.C. 20407

cc: Marc Shaw,
Einhorn Yaffee Prescott
Caroline Alderson,
GSA - Cultural Resources



ca. 1915

Dupont Circle



ca. 1915

North side of H Street, N.W., between 16th and Conn. Avenue

Analemmatic Sundial at the Naval Observatory

Latitude 38' 55" Longitude 77'

Of all the possible designed or sculpted artifacts that one might contemplate placing on the grounds of the Vice President's Residence at the Naval Observatory, a sundial has very special recommendations. The Naval Observatory houses the fantastically accurate atomic clock, a device about to become even more precise in measuring nanoseconds in the wake of the recent Nobel Prize winning discoveries in ultra-cold temperatures. Much of our modern ability to navigate the seas, the skies, and outer space rests on our ability to parse time so minutely as the atomic clock. What better complement to this ultimate time machine than a device that measures time by the ancient method of casting shadows?

Of all the possible types of sundials that one might contemplate as the perfect apposite to the atomic clock, the Analemmatic Sundial has very special recommendations. The most common types of sundial, the horizontal sundial and the equatorial sundial, consist of a shadow casting element-- the gnomon or style-- tilted from the horizontal at an angle equal to the latitude of its location. The gnomon casts its shadow onto a circular arrangement of hour markers. Because the gnomon lies parallel to the earth's axis, it remains in constant correct relation to the hour markers as the earth's axis tilts at various angles with respect to the sun as the seasons change.

The Analemmatic Sundial differs from all other types in one critical respect. The Analemmatic sundial employs a vertical gnomon. Because of this unique feature, two basic changes occur in the arrangement of the gnomon and the hour markers. First, the hour markers now form an elliptical pattern in a horizontal plane. Second, and most importantly, the gnomon must move to a new position along a date scale every day. When the sun arcs highest in the summer sky, the gnomon must move northward. When the sun arcs lowest in the winter sky, the gnomon moves southward. Only by moving can a vertical gnomon stand in position to cast its shadow towards the proper hour marker in all seasons. Its northward and southward path takes the form of narrow figure eight which is called an Analemma. The slight sideways variation results from the fact that the earth travels at different speeds during its yearly orbit around the sun, moving more rapidly from winter to summer and more slowly moving out of summer.

This proposal calls for an Analemmatic sundial approximately twenty feet by twelve feet, with an elliptical granite date scale eight feet by three set within seventeen cylindrical granite hour markers. This dial comes to life when a person acts as the gnomon by stepping onto the date scale at the approximate day of the year. Then, as they feel the sun on the back of their shoulders, they see their own shadow mark the hour of the day.

This design hopes thus to bring time back to human scale just a few dozen yards from where we measure time-- as we must-- in subatomic vibrations.

Analemmatic Sundial at the Naval Observatory

Latitude 38° 55'' Longitude 77°

Plan, Orthographic Projection, and Cross Sections

The long axis of the elliptical Date Scale will be oriented on a meridian line to true north as opposed to magnetic north. The long axis of the ellipse formed by the Hour Markers will be oriented to true east and west.

The top surfaces of the Hour Markers will lie in one horizontal plane. The horizontal top of the Date Scale will be eight inches below the plane of the Hour Markers.

All horizontal surfaces will be polished to a glossy finish. In contrast, the vertical surfaces will be given a flame cut finish which will give them a much coarser texture and a duller color than the tops.

The text elements- the Hour Marker numerals and the Date Scale months, dates, and analemma will be etched to a depth of one quarter inch. The Hour Marker numerals will be 4"- 6" tall. The capital letters and dates on the Date Scale will be 1" tall.

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504 2195 FAX

4 December 1997

EXHIBIT D-1

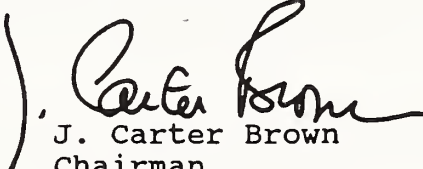
Dear Mr. Earle:

At its meeting on 20 November the Commission of Fine Arts reviewed and approved two projects for the grounds of the Vice-President's house, after an inspection of the site:

1. Installation of an interactive analemmatic sundial. The members were enthusiastic about sculptor Michael Kapetan's design and liked the idea of juxtaposing an ancient way of telling time with the Naval Observatory's ultra-accurate atomic clock. A preference was expressed for the "Bright Red" granite sample shown.

2. Relocation of an outdoor chiller vault unit. The new site, near Building #19, was seen as a great improvement over the previous one; it will remove the noise from close proximity to the house and not disrupt the beauty of the lawn.

Sincerely,


J. Carter Brown
Chairman

Mr. Lawrence P. Earle
Engineering Field Activity, Chesapeake Division
Washington Navy Yard, Building 212
901 M Street, S.E.
Washington, D.C. 20364-5018

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4 December 1997

EXHIBIT E

Dear Mr. Rombach:

The Commission was pleased to discuss the problem of handicapped access to the Museum of American Art with you and your consultant during its meeting of 20 November 1997. The members appreciate the need to provide the physically handicapped with dignified access to our public buildings. It is invariably a difficult task for anyone to attempt. Nevertheless, the Commission finds the solution unacceptable as presented. The key to reasonable ADA compliance is that obligation and need must be tempered when the object is a historic landmark.

The Old Patent Office Building is not just a registered national landmark, it is one of the finest Greek Revival public buildings in America. Unfortunately, like its temple-fronted antecedents of antiquity, the principal floor is raised considerably above the surrounding public space. In this case, we have a monumental building perched atop its own little Acropolis with only rudimentary access for wheelchairs. The question is not whether we should provide reasonable access, but how.

Although the preferred scheme was described as "reversible", the proposed G Street ramp is a permanent object that disrupts the symmetry of the monumental entrance to the museum. The members have found that disruption excessive, as designed.

The Commission suggests further study of the following three options, in order of preference:

(1.) Extend the existing fire exit catwalk over to the entrance portico on G Street. The extension need not be structurally integral to the historic facade. Access would be through the existing gate on the northeast corner of 7th Street. Modest and discreet ramps would provide the appropriate connections. The argument concerning venting of chemical fumes is untenable. The building is to be closed in 1999 for the mechanical systems renovation anyway, at which point the offending fumes will be vented through the roof. By the time construction of a ramp is completed, only a few months will remain before the doors to the museum are closed. It would seem more prudent to wait. Although the entry point is further from the National Museum of Art door, it is by that token nearer the National Portrait Gallery.

Mr. Rombach
Page 2

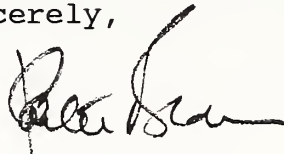
(2.) Create a switchback ramp at the proposed northeast gate on G Street. This would tighten the visual disruption by moving it away from the portico and, as it is uphill, reducing the lengths of the ramps. The connection to the portico would be via a horizontal walk protected by a cheek wall, against which the existing ornamental iron fence at the sidewalk would be silhouetted.

(3.) Connect the proposed G Street gate to the portico using single, short, eight percent ramps at either end of a long horizontal walk protected by a cheek wall that would provide a solid ground against which the existing ornamental iron fence would be silhouetted, maximizing the effect of horizontality.

Whatever the final outcome, the Commission knows that the change to the Old Patent Office Building is likely to be permanent. We need a design solution in which we can all take pride.

The Commission looks forward to working with you on this problem and offers the services of the staff should questions arise.

Sincerely,

A handwritten signature in dark ink, appearing to read "J. Carter Brown", written over a horizontal line.

J. Carter Brown
Chairman

Mr. Harry Rombach, R.A.
Assistant Director of Facilities Planning
Smithsonian Institution - Office of Physical Plant
955 L'Enfant Plaza, S.W., Suite 3230
Washington, D.C. 20024

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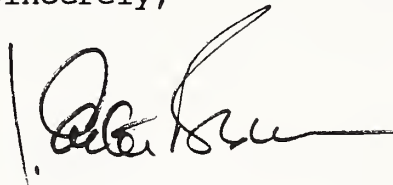
EXHIBIT F

4 December 1997

Dear Mr. Diehl:

At its meeting on 20 November the Commission of Fine Arts formally approved the designs for the national medal to Ecumenical Patriarch Bartholomew. As you will recall, the designs were circulated by Fax and the members polled, so that the medal could be presented to the Patriarch on 16 November.

Sincerely,

A handwritten signature in black ink, appearing to read "J. Carter Brown", with a long horizontal flourish extending to the right.

J. Carter Brown
Chairman

The Honorable Philip N. Diehl, Director
United States Mint
633 Third Street, N.W.
Washington, D.C. 20220

20 November 1997

AGENDA ITEM EXHIBIT

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-147	2706 N Street, N.W.	Alteration and
HPA. 97-380	Olive Street Ltd. Part.	and renovation
	Phillips School	of school -
		conceptual

ACTION: No objection to the general concept designs for the exterior improvements to the Phillips School building or to the proposed fourteen new townhouses. Recommend continued refinement of the public spaces with respect to landscaping, enclosures, paving and lighting. Recommend further study and refinement of the individual housing units for intermediate design review by the Commission under a new concept application.

O.G. 97-148	2735 Olive Street, N.W.	Fourteen new
HPA. 97-381	Olive Street Ltd. Part.	townhouses -
	New townhouses	- development
		of master plan
		- conceptual

ACTION: No objection to the general concept designs for the exterior improvements to the Phillips School building or to the proposed fourteen new townhouses. Recommend continued refinement of the public spaces with respect to landscaping, enclosures, paving and lighting. Recommend further study and refinement of the individual housing units for intermediate design review by the Commission under a new concept application.

S.L. 98-1	2519 Connecticut Avenue, NW	New building
	Joel Brodsky	- conceptual
	Commercial	

STATUS: On HOLD until future CFA meeting for further review with applicant.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 98-7	400 12th Street, S.W. 400 Twelfth Street, L.L.C. Office building	New office building - conceptual

ACTION: No objection to concept design of proposed new seven story office building. Submit working drawings with permit application for review by the Commission when ready.

S.L. 98-9	1715 North Portal Drive, N.W. Meridian Homes Residence	New building - conceptual
-----------	--	------------------------------

ACTION: No objection to concept design of proposed new single family dwelling as shown in supplemental drawings received and dated 25 November 1997. Applicant has agreed not to use vinyl siding. Submit working drawings with permit application, including material samples and landscape plan, for review by the Commission when ready.

S.L. 98-10	1111 Pennsylvania Avenue, NW	Alterations and
HPA. 98-39	Lazlo N. Tauber, MD & Assoc. Presidential Building	infill addition - permit

ACTION: No objection to issuance of permit for proposed alterations including new facades, two story roof-top addition and 14 story infill addition on 11th Street. Working drawings conform to approved concept. See previous Action (S.L. 95-64).

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

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441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2300
202-501-2195 FAX

4 December 1997

EXHIBIT H

Dear Mr. Carlstrom:

During its meeting of 20 November 1997, the Commission reviewed the ongoing development of the design for the proposed National Japanese American Memorial on Louisiana Avenue. The refinements indicated by the architect and Nina Akamu, one of the two sculptors, continue to evolve in a promising fashion. The members are especially pleased by the treatment of the pool surface and note a simplification in the proposed seating. Ms. Akamu's detail studies for the Bound Cranes and the relief wall continue to show good progress.

Aside from the landscape design, which still appears hesitant, the Commission would like to see further study of the wall as it approaches Louisiana Avenue. Where and how it terminates is critical to the overall success of the design because it bears directly on the placement of the bell sculpture by Paul Matisse. The plasticity of the wall end condition, how it merges with or addresses the ground, will be a challenge if it is to form a special precinct for the bell.

The Commission looks forward to continued reviews of this important project as it develops. In the meantime, the staff is available should questions arise.

Sincerely,


J. Carter Brown
Chairman

Mr. Terry Carlstrom
Regional Director
National Capital Region
National Park Service
1100 Ohio Drive, S.W.
Washington, D.C. 20242

cc: John Parsons,
NPS
Davis Buckley

THE COMMISSION OF FINE ARTS

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4 December 1997

EXHIBIT I


Dear Mr. Parsons:

The Commission was pleased to discuss with you Michael Graves's design for the Washington Monument scaffolding during its public meeting of 20 November 1997. As you know, the debate that ensued resulted in an approval, but one that was not unanimous.

It should come as no surprise that, with change to a major landmark, controversy is sure to follow, even when that change is only "temporary". In this instance, the Washington Monument is no ordinary landmark; it is a symbol and a national icon. The controversy witnessed on the 20th may well be a foretaste of the public's reactions, as well.

Approval was conditioned on strict monitoring of the maintenance and appearance of the material used in the outer covering.

With all good wishes.

Sincerely,



J. Carter Brown
Chairman

Mr. John Parsons
Associate Superintendent
Office of Stewardship and Partnership
National Park Service - National Capital Region
1100 Ohio Drive, S.W.
Washington, D.C. 20242

Freer Gallery of Art

November 1997

Smithsonian Institution
Washington, D.C. 20560

TEL. 202.357.4880

FAX 202.633.9105

EXHIBIT J

The Regents of the Smithsonian Institution and the Commission of Fine Arts, as provided in Paragraph 4 of the Codicil to the Will of the late Charles Lang Freer, have examined the following:

1997.23.1 *Painting, Mermaid (side view, one from a set of three)*

Ink and color on Dutch paper

Kawahara Keiga (c. 1786-1860)

Japan; ca. 1828

Purchase consideration

(V18.97.1)

1997.23.2 *Painting, Mermaid (rear view, one from a set of three)*

Ink and color on Dutch paper

Kawahara Keiga (c. 1786-1860)

Japan; ca. 1828

Purchase consideration

(V18.97.2)

1997.23.3 *Painting, Mermaid (3/4 view, one from a set of three)*

Ink and color on Dutch paper

Kawahara Keiga (c. 1786-1860)

Japan; ca. 1828

Purchase consideration

(V18.97.3)

1997.24 *Painting, Lady in a Garden*

Hanging scroll; Ink and color on paper

By Wang Su (1794-1877)

China; 19th c.

Gift consideration

(V32.97.2)

1997.25.1-2 *Painting, Cranes*

Hanging scroll, pair; Ink on paper

By Ito Jakuchu (1716-1800)

Japan; Edo Period (1615-1868)

Purchase consideration (funds donated)

(V38.97.1-.2)

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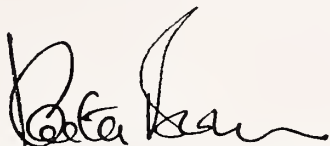
COMMISSION OF FINE ARTS

Page Two
November 1997

F1997.26 *Painting, Orchid*
Hanging scroll; Ink and colors on silk
Artist unidentified
China; 1692?
Gift Consideration
(V36.97)

F1997.27 *Manuscript, Koran fragment with Illuminated Frontispiece*
(one page matted separately)
Ink, color, and gold on vellum with leather binding
Near East; 9th century
Purchase Consideration
(V37.97.2ab)

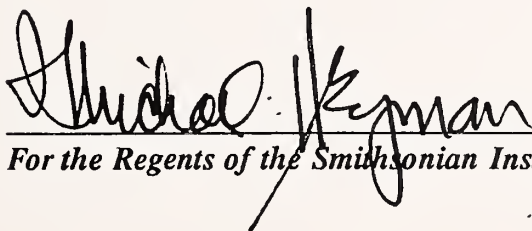
End of List



For the Commission of Fine Arts

20. XI. 97

Date



For the Regents of the Smithsonian Institution

11/7/97

Date

